Appendix 1

Elements of the Short Story

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**Setting:**

The setting is where the story takes place. Setting includes the following:

* The geographical location (i.e. Toronto, Egypt, London)
* The time period (i.e. in 1999, During WWII, today)
* The specific building, room and so forth (i.e. the kitchen, the hotel)

Setting can be used to set the atmosphere for the story:

“During the whole of a dull, dark, and soundless day in the autumn of the year, when the clouds hung oppressively low in the heavens, I had been passing alone, on horseback, through a singularly dreary tract of country ; and at length found myself, as the shades of the evening drew on, within view of the melancholy House of Usher.”

“The Fall of the House of Usher” by Edgar Allen Poe

**Characters:**

The characters are the people, animals or things presented in the story.

*Round Characters:* are convincing, true to life. Have many different personality traits.

*Dynamic Characters:* undergo some type of change or development in the story, often because of something that happens to them.

*Flat Characters:*  are stereotyped, shallow and often symbolic. Have only one or two personality traits.

*Static characters:* do not change in the course of the story.

**Protagonist:** the main character in the story

**Antagonist:** the character who opposes the protagonist

Learn about characters by:

* The characters thoughts, words and actions

Example of thoughts: “Moonbeam closed his eyes and pretended to sleep the rest of the way to Bamfield. He couldn’t believe what he had gotten himself into. How had this happened? He’d never held a gun in his life, much less gone hunting for animals”

“Moonbeam Dawson and the Killer Bear” Jean Okimoto

* The comments of the other characters
* The character’s physical appearance

**Plot:**

**Climax:** the turning point, the most intense moment- either mentally or in action

**Falling Action:** all of the action which follows the climax

**Rising Action:** the series of conflicts and crisis in the story that lead to the climax

**Exposition:** the start of the story, the situation before the action starts

**Resolution:** the conclusion: the tying together of all of the threads

**Types of Conflict:**



Human vs. Human:

Human vs. Society



Human vs. Nature

**Point of View:**

The perspective from which the story is told.

Ask yourself: Who is telling the story? How do we know what is happening?

*Omniscient Point of View:* the author is telling the story directly

*Limited omniscient point of view:* third person, told from a point of view from a character in the story.

*First person:* told from the viewpoint of one of the characters, using the first person pronoun “I”

**Theme:**

Theme of Frienship:



The central idea or central message of the story. It usually contains some insight into the human condition- telling something about humans and life.

The theme can be stated directly or implied by the events and actions in the story.

**Symbolism:**

A symbol represents an idea, quality or concept larger than itself.

Examples:



Water can symbolize life



A red rose can represent love

What do these symbols mean to you?





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Appendix 2

Elements of the Short Story

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**Setting:**

* The geographical location (i.e. Toronto, Egypt, London)
* The time period (i.e. in 1999, During WWII, today)
* The specific building, room and so forth (i.e. the kitchen, the hotel)

Setting can be used to set the atmosphere for the story:

“During the whole of a dull, dark, and soundless day in the autumn of the year, when the clouds hung oppressively low in the heavens, I had been passing alone, on horseback, through a singularly dreary tract of country ; and at length found myself, as the shades of the evening drew on, within view of the melancholy House of Usher.”

“The Fall of the House of Usher” by Edgar Allen Poe

**Characters:**

*Round Characters:*

*Dynamic Characters:* undergo some type of change or development in the story, often because of something that happens to them.

*Flat Characters:*

*Static characters:* do not change in the course of the story.

**Protagonist:**

**Antagonist:**

Learn about characters by:

Example of thoughts: “Moonbeam closed his eyes and pretended to sleep the rest of the way to Bamfield. He couldn’t believe what he had gotten himself into. How had this happened? He’d never held a gun in his life, much less gone hunting for animals”

“Moonbeam Dawson and the Killer Bear” Jean Okimoto

* The comments of the other characters
* The character’s physical appearance

**Plot:**

**Climax:**

**Falling Action:**

**Rising Action:**

**Resolution:**

**Exposition:**

**Types of Conflict:**

Human vs. Human : 

Human vs. Nature:



Human vs. Society

**Point of View:**

The perspective from which the story is told.

Ask yourself: Who is telling the story? How do we know what is happening?

*Omniscient Point of View:*

*Limited omniscient point of view:*

*First person:*

**Theme:**

Theme of Frienship:



**Symbolism:**

A symbol represents an idea, quality or concept larger than itself.

Examples:



Water can symbolize life

A red rose can represent love

What do these symbols mean to you?





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Appendix 3

**Short Story Terminology**

**Atmosphere** – the general mood, feeling or spirit of a story.

**Characterization** – the way that the author creates characters.

**Protagonist** – the main character who is faced with a problem.

**Antagonist** – the person, place, idea or physical force against the protagonist.

**Climax** – the point of the highest dramatic intensity; the turning point.

**External conflict** – happens outside the character.

**Internal conflict** – happens inside the character; (character vs. himself/herself)

**Foreshadowing** – clues of hints which prepare the reader for future action or events.

**Irony** – contrast or contradiction of what is expected and what results.

**Verbal irony** – occurs when a character or narrator says one thing but means the opposite.

**Dramatic irony** – occurs when the reader knows more than the character.

**Situational irony** – occurs when the contrast between what appears to be and what actually exists.

**Plot** – action of the story.

**Chronological** – places events in order of time from first to last.

**Flashback** – looks back at events that have already occurred.

**Point of View** – the angle from which the author tells the story.

**First Person Narrative** – the narrator uses “I” and participates in the action.

**Third Person Narrative** – the narrator uses “he” and “she” and is an outside observer.

**Omniscient** – narrator can see, know and tell all of the characters of a story.

**Limited Omniscient** – narrator can only see, know and tell all of one character.

**Objective** – narrator describes the characters statements but doesn’t reveal thoughts or feelings.

**Resolution** – the outcome of a story.

**Setting** – the background where the action takes place.

**Suspense** – anticipation as to the outcome of events.

**Symbol** – a similar object, action, person, or place or something else that stands for something abstract.

Appendix 4

Horton Hears a Who!



Horton the Elephant struggles to protect a microscopic community from his neighbors who refuse to believe it exists.

<http://www.youtube.com/watch?v=MIQFTBsGccA>

**Setting:** The jungle, Whoville

**Round dynamic characters**: Horton the elephant, Mayor of Whoville

**Flat static characters:** the scientist

**Protagonist:** Horton the elephant

**Antagonist:** the vulture

**Plot:**

*Exposition:* Horton is in the jungle when he finds the flower that carries the speck that is Whoville

*Rising Action:* initially no one in the jungle believes Horton and he must protect the town from the vulture

*Climax:* when the vulture attacks the plant and Horton must get it to safety

*Falling Action:* when Horton almost reaches safety

*Resolution:* is not given in the trailer

**Conflict:** human vs. nature; human vs. society

**Point of View:** limited omniscient point of view

**Theme:**  friendship, heroism

**Symbols:**

Horton: the elephant represents unsung heroism

Plant: represents the importance of personhood and recognizing everyone as worthy of help and recognition

Vulture: represents those in society who wish to get rid of or harm those they perceive as weaker

\*students may come up with additional symbols, themes, etc.

Appendix 5

**Not very Comfortable**

[](http://www.google.ca/imgres?q=sad+face&hl=en&sa=X&biw=1600&bih=748&tbm=isch&prmd=imvns&tbnid=sqq5yy5Q_HzYTM:&imgrefurl=http://www.clker.com/clipart-black-and-white-sad-face.html&docid=L-j6yfg3dzFbJM&imgurl=http://www.clker.com/cliparts/X/d/3/i/V/9/black-and-white-sad-face-md.png&w=300&h=300&ei=SgNET5C6NInF0QGBvYXWBw&zoom=1)

**Exit Card**

List two things you learned about short stories today:

1.

2.

How comfortable are you with the elements of the short story?

**Really Comfortable**

Appendix 6

What makes a hero?

**DIRECTIONS:** ***Directions: Read the statements below. Circle the word agree next to each statement that matches your opinion of what makes a hero. Circle the word disagree if the statement does not fit your opinion of what makes a hero.***

|  |  |  |
| --- | --- | --- |
| 1. A hero is brave and strong. | Agree | Disagree |
| 2. A hero is caring and thoughtful. | Agree | Disagree |
| 3. A hero is selfish. | Agree | Disagree |
| 4. A hero is never frightened. | Agree | Disagree |
| 5. A hero wants to be rewarded for his or her actions. | Agree | Disagree |
| 6. A hero makes mistakes. | Agree | Disagree |
| 7. A hero is never silly. | Agree | Disagree |
| 8. A hero is dishonest. | Agree | Disagree |
| 9. A hero puts others before himself or herself. | Agree | Disagree |
| 10. A hero stands up for himself or herself. | Agree | Disagree |
| 11. A hero never gets angry. | Agree | Disagree |
| 12. A hero is always a popular person. | Agree | Disagree |

Source: http://www.educationworld.com/a\_lesson/TM/WS\_lp218.com/a\_lesson/TM/WS\_lp218\_2282.shtml

Appendix 7

Characteristics of a hero

1.8

Appendix 8

French Roast:

***French Roast*** is a 2008 French computer-animated short created by [Fabrice O. Joubert](http://en.wikipedia.org/w/index.php?title=Fabrice_O._Joubert&action=edit&redlink=1). The short was nominated for [Academy Award for Best Animated Short Film](http://en.wikipedia.org/wiki/Academy_Award_for_Best_Animated_Short_Film) in 2009, and took many other awards.

**Plot:** In a fancy Parisian Café c. 1960, an uptight businessman discovers he forgot to bring his wallet and bides his time by ordering more coffee.

1. Who are the characters involved?

* The businessman
* The homeless man
* The nun
* The waiter
* The police officer

1. How is the businessman portrayed?

* He seems rude and arrogant
* He waves the homeless man away
* He is so desperate to maintain his image that he is willing to steal from a nun

1. How is the homeless man portrayed?

* He looks dirty, he smells (there are flies around him)
* He never says a word (silenced?)
* He is obsessed with picking up paper with his stick

1. How is the homeless man treated by others in the café?

* He is dismissed and ignored and is treated as a nuisance
* He is treated as a part of the scenery

1. What does the way in which the homeless man treated say about western society?

* That western society upholds this notion that money and business are associated with power and prestige
* The homeless and those economically struggling are treated with less respect and considered inferior at times

\*student answers may vary; the teacher may also want to explore how these images can be challenged

Appendix 9

French Roast: Short Story Elements

Setting

Characters



Themes and Symbols

Plot

Appendix 10

Before Reading:

Thank You Ma’am By Langston Hughes



**Before Reading:**

1. Who are the characters in this scene?
2. What is happening?
3. Do you think a chance encounter between people can change their lives? Think about chance or fate as you read this story.

Source: *Chapter 2: Thank You Ma’m.* 2012. Cambridge Univeristy Press. Web.

< http://www.cambridge.org/other\_files/downloads/esl/discoveringfiction/DF-SB2-CH2.pdf>

Appendix 11

Thank You Ma’am By Langston Hughes

Possible Anwers



**Before Reading:**

1. Who are the characters in this scene?

A: A young boy and an older woman.

1. What is happening?

A: the young boy is attempting to grab the woman’s purse.

1. Do you think a chance encounter between people can change their lives? Think about chance or fate as you read this story.

A: this answer will vary depending on how each student feels about this topic.

Appendix 12

**About the Author**

Langston Hughes (1902–1967) had a varied career that took him far away from his

birthplace in Joplin, Missouri. His early love for reading books was encouraged by

his mother, who often took him to the library. His mother also wrote poetry and

gave dramatic readings. Her work required her to travel extensively.

After his parents separated, his father moved to Mexico and Hughes went to live

with his maternal grandmother. She, too, had an influence on his future career. She

was a good storyteller, and she often told him about the days of slavery. The

maternal influence and the sense of deep pride in his people (then referred to as

Negroes) are evident in all of Hughes’s writing.

At nineteen, Langston enrolled at Columbia University but left after a year. He

traveled throughout Europe and Africa and worked at many jobs, including being

a deckhand on a ship and a dishwasher in a Parisian nightclub. Money was always

a problem, but he persevered and remained optimistic. Whether he was struggling as a student at Columbia or working as a waiter in Washington, D.C., he continued

writing poetry that praised his race for its beauty and humanity.

In the 1960s, Hughes chronicled the civil rights movement in the United States.

He wrote about the sit-ins, the marches, the church bombings, the hatred, and the

hope. His poem “I Dream a World” begins:

I dream a world where man

No other man will scorn

Where love will bless the earth

And peace its paths adorn.

Hughes died in 1967. His plays, poems, and stories are the legacy he left to the

American people, who he hoped one day could live in racial harmony.

 Langston Hughes

Appendix 13

***Thank You, Ma’m* byLangston Hughes**

She was a large woman with a large purse that had everything in it but hammer and nails. It had a long strap, and she carried it slung across her shoulder. It was about eleven o’clock at night, and she was walking alone, when a boy ran up behind her and tried to snatch her purse. The strap broke with the single tug the boy gave it from behind. But the boy’s weight and the weight of the purse combined caused him to lose his balance so, intsead of taking off full blast as he had hoped, the boy fell on his back on the sidewalk, and his legs flew up. the large woman simply turned around and kicked him right square in his blue-jeaned sitter. Then she reached down, picked the boy up by his shirt front, and shook him until his teeth rattled.

After that the woman said, "Pick up my pocketbook, boy, and give it here." She still held him. But she bent down enough to permit him to stoop and pick up her purse. Then she said, "Now ain’t you ashamed of yourself?"

Firmly gripped by his shirt front, the boy said, "Yes’m."

The woman said, "What did you want to do it for?"

The boy said, "I didn’t aim to."

She said, "You a lie!"

By that time two or three people passed, stopped, turned to look, and some stood watching.

"If I turn you loose, will you run?" asked the woman.

"Yes’m," said the boy.

"Then I won’t turn you loose," said the woman. She did not release him.

"I’m very sorry, lady, I’m sorry," whispered the boy.

"Um-hum! And your face is dirty. I got a great mind to wash your face for you. Ain’t you got nobody home to tell you to wash your face?"

"No’m," said the boy.

"Then it will get washed this evening," said the large woman starting up the street, dragging the frightened boy behind her.

He looked as if he were fourteen or fifteen, frail and willow-wild, in tennis shoes and blue jeans.

The woman said, "You ought to be my son. I would teach you right from wrong. Least I can do right now is to wash your face. Are you hungry?"

"No’m," said the being dragged boy. "I just want you to turn me loose."

"Was I bothering you when I turned that corner?" asked the woman.

"No’m."

"But you put yourself in contact with me," said the woman. "If you think that that contact is not going to last awhile, you got another thought coming. When I get through with you, sir, you are going to remember Mrs. Luella Bates Washington Jones."

Sweat popped out on the boy’s face and he began to struggle. Mrs. Jones stopped, jerked him around in front of her, put a half-nelson about his neck, and continued to drag him up the street. When she got to her door, she dragged the boy inside, down a hall, and into a large kitchenette-furnished room at the rear of the house. She switched on the light and left the door open. The boy could hear other roomers laughing and talking in the large house. Some of their doors were open, too, so he knew he and the woman were not alone. The woman still had him by the neck in the middle of her room.

She said, "What is your name?"

"Roger," answered the boy.

"Then, Roger, you go to that sink and wash your face," said the woman, whereupon she turned him loose--at last. Roger looked at the door—looked at the woman—looked at the door—and went to the sink.

Let the water run until it gets warm," she said. "Here’s a clean towel."

"You gonna take me to jail?" asked the boy, bending over the sink.

"Not with that face, I would not take you nowhere," said the woman. "Here I am trying to get home to cook me a bite to eat and you snatch my pocketbook! Maybe, you ain’t been to your supper either, late as it be. Have you?"

"There’s nobody home at my house," said the boy.

"Then we’ll eat," said the woman, "I believe you’re hungry—or been hungry—to try to snatch my pocketbook."

"I wanted a pair of blue suede shoes," said the boy.

"Well, you didn’t have to snatch my pocketbook to get some suede shoes," said Mrs. Luella Bates Washington Jones. "You could of asked me."

"M’am?"

The water dripping from his face, the boy looked at her. There was a long pause. A very long pause. After he had dried his face and not knowing what else to do dried it again, the boy turned around, wondering what next. The door was open. He could make a dash for it down the hall. He could run, run, run, run, run!

The woman was sitting on the day-bed. After a while she said, "I were young once and I wanted things I could not get."

There was another long pause. The boy’s mouth opened. Then he frowned, but not knowing he frowned.

The woman said, "Um-hum! You thought I was going to say but, didn’t you? You thought I was going to say, but I didn’t snatch people’s pocketbooks. Well, I wasn’t going to say that." Pause. Silence. "I have done things, too, which I would not tell you, son—neither tell God, if he didn’t already know. So you set down while I fix us something to eat. You might run that comb through your hair so you will look presentable."

In another corner of the room behind a screen was a gas plate and an icebox. Mrs. Jones got up and went behind the screen. The woman did not watch the boy to see if he was going to run now, nor did she watch her purse which she left behind her on the day-bed. But the boy took care to sit on the far side of the room where he thought she could easily see him out of the corner other eye, if she wanted to. He did not trust the woman not to trust him. And he did not want to be mistrusted now.

"Do you need somebody to go to the store," asked the boy, "maybe to get some milk or something?"

"Don’t believe I do," said the woman, "unless you just want sweet milk yourself. I was going to make cocoa out of this canned milk I got here."

"That will be fine," said the boy.

She heated some lima beans and ham she had in the icebox, made the cocoa, and set the table. The woman did not ask the boy anything about where he lived, or his folks, or anything else that would embarrass him. Instead, as they ate, she told him about her job in a hotel beauty-shop that stayed open late, what the work was like, and how all kinds of women came in and out, blondes, red-heads, and Spanish. Then she cut him a half of her ten-cent cake.

"Eat some more, son," she said.

When they were finished eating she got up and said, "Now, here, take this ten dollars and buy yourself some blue suede shoes. And next time, do not make the mistake of latching onto my pocketbook nor nobody else’s—because shoes come be devilish like that will burn your feet. I got to get my rest now. But I wish you would behave yourself, son, from here on in."

She led him down the hall to the front door and opened it. "Goodnight!" Behave yourself, boy!" she said, looking out into the street.

The boy wanted to say something else other that "Thank you, m’am" to Mrs. Luella Bates Washington Jones, but he couldn’t do so as he turned at the barren stoop and looked back at the large woman in the door. He barely managed to say "Thank you" before she shut the door. And he never saw her again.

Source: *Thank You Ma’m.* American Literature. Web. 22 February 2012. <http://www.americanliterature.com/Hughes/SS/ThankYouMam.html>

Appendix 14

**After Reading:**

Answer these questions to determine how well you understood the story.

1. How old do you think Mrs. Jones is?
2. What is the setting of the story?
3. What is the point of view from which the story is being told?
4. What is the conflict in the story?
5. At what point in the story does Mrs. Jones show that she cares about Roger?
6. Describe Roger’s physical appearance.
7. Describe his behavior.
8. How does Mrs. Jones treat Roger initially? How does her behavior change?
9. Find examples of sentences that show Mrs. Jones understands Roger very well.
10. What do you think Langston Hughes was trying to say when writing this short story.

Appendix 15

**After Reading:** possible answers

Answer these questions to determine how well you understood the story.

1. How old do you think Mrs. Jones is?

Mrs. Jones is most likely an older woman because Roger refers to her as ma’m which may be a sign of respect for an older person.

1. What is the setting of the story?

The story takes place on the street at 11 o’clock at night. The majority of the story however takes place at the house of Mrs. Jones in the kitchen.

1. What is the point of view from which the story is being told?

Third person limited.

1. What is the conflict in the story?

Human vs. Human; Human vs. Society

1. At what point in the story does Mrs. Jones show that she cares about Roger?

This answer can vary depending on the explanation given by the student. One point could be when Mrs. Jones tells Roger to wash his face while she makes him something to eat. Another moment could be when Mrs. Jones begins calling Roger “son.” At this point she has begun to take care of him in her kitchen and begins to explain how her life has not been that much different than his.

1. Describe Roger’s physical appearance.

Roger looks to be about fourteen or fifteen years old. He is frail looking. According to Mrs. Jones he looks dirty. He is wearing tennis shoes and blue jeans.

1. Describe his behavior.

Initially when he is caught he is scared that Mrs. Jones will turn him into the police. He struggles to get away from her and as they approach her house he breaks into a sweat and is anxious about what will happen to him. As Mrs. Jones shows Roger kindness he is shocked and does not know how to react. He washes his face yet contemplates is he should run out of the kitchen. As Mrs. Jones begins to discuss her life Roger becomes interested as she too claims she has wanted things she could not have. Roger even asks Mrs. Jones if she needs him to get her something from the store, taking an interest in her welfare. When Mrs. Jones gives Roger ten dollars so he can purchase his suede shoes he does not know how to react to such kindness and can only barely muster a thank you ma’m as she shuts the door.

1. How does Mrs. Jones treat Roger initially? How does her behavior change?

Initially Mrs. Jones grabs Roger in anger that he has tried to snatch her pocketbook. She rails at him about his attempt to steal from her. As they reach the house she becomes kinder in asking Roger if he has eaten. In a way she begins to take care of him and has him wash his face and eat something. Once she recognizes herself in Rogers’s behaviours she acts kinder towards him and is understanding to his wants. Her understanding speaks to the poor conditions by which many African Americans were forced to endure during this period due to racist beliefs enforced by many white Americans that kept many African Americans in abject poverty.

1. Find examples of sentences that show Mrs. Jones understands Roger very well.

Mrs. Jones: “I were young once and I wanted things I could not get.”

Mrs. Jones: The woman said, “Um-hum! You thought I was going to say but, didn’t you? You thought I was going to say, but I didn’t snatch people’s pocketbooks. Well, I wasn’t going to say that.” Pause. Silence. “I have done things, too, which I would not tell you, son – neither tell God, if He didn’t already know. Everybody’s got something in common.”

1. What do you think Langston Hughes was trying to say when writing this short story?

Langston Hughes was trying to describe some of the economic conditions African Americans faced during this period through the description of Roger and Mrs. Jones home.

Appendix 16

**Myth/Short Story Assignment**

The focus of this unit has been myths and short stories. Reading these texts has allowed us to explore narrative elements such as character, plot, conflict and setting. Here is your opportunity to show how well you have understood these concepts while using your imagination. You will be responsible for creating your own myth or short story that will include the myth/short story elements we have explored in this unit. Your myth or short story should be written according to the following guidelines:

1. Your myth or short story must fit into the “heroism” theme
2. Your story must clearly contain the five components of plot discussed in class (exposition, rising action, climax, falling action, resolution).
3. Your myth or story must include at least one round, dynamic character and at least one flat, static character
4. Your work should also include one illustration that connects to the plot, character or setting
5. Your final copy must be word processed double spaced or neatly written double spaced
6. There will be an oral component to this assignment in which you will have to present the main elements of your myth or short story to the class.

There will be several worksheets you will need to complete to keep you on track. You will also be given time to work in class and get an opportunity to assess your peers’ work before submitting your final copy. Lastly have fun with this assignment. Although you have guidelines, be creative and use your imagination!

**Important!!!** When handing in your final copy you must include the following:

* 1. Title page
  2. Final Copy
  3. Rough draft
  4. Peer Evaluation
  5. Rough notes and charts

Due Date:

Worksheet 1:

Let’s begin!

1. If you are writing a myth chose if it will be a creation myth, a myth of explanation or a nature myth. If you are writing a short story decide if it is going to be a suspense, horror, adventure, mystery or fantasy.
2. What is going to be the main idea of your myth or story?
3. Brainstorm a list of three protagonists for your myth or story.
4. For each protagonist include a minor/supporting character(s).
5. Next, come up with an antagonist – a person, force, event, animal, etc that will try to prevent your antagonist from reaching their goal. List three potential antagonists.

Worksheet 2:

Developing conflict:

Stories are often centred around a conflict. Use the following chart(s) to develop your internal and/or external conflicts in detail.

|  |  |  |
| --- | --- | --- |
| Internal Conflict | Description of conflict/circumstances, etc. | |
|  |  | |
| External Conflict(s) | With who/what | Description of conflict/circumstances, etc. |
|  |  |  |

Next…Choose one of the conflicts to be your story’s main conflict.  
Choose the protagonist/antagonist combination from your brainstorming list that best suits the conflict that you want to develop.

* Using the charts, create a character sketch for your protagonist and *at least one* minor character. Be sure to include details about physical description, personality, and their purpose in the story. For your protagonist, describe the change they will undergo to make them a dynamic character

|  |  |  |  |
| --- | --- | --- | --- |
| Protagonist’s name | Physical Description | Personality | Dynamic Change |
|  |  |  |  |

|  |  |  |  |
| --- | --- | --- | --- |
| Minor Character | Physical Description | Personality | Purpose in the story |
|  |  |  |  |

Now you are ready to start writing!

1. Let us begin with writing the introduction to our myth or short story. Your introduction should be 2-3 paragraphs. Be sure to include the following in your introduction:
   1. Establish your setting
   2. Establish the mood/atmosphere
   3. Introduce characters
   4. Provide necessary antecedent action
   5. End with the initial incident

Chart out your Plot…

1. Using the charts, plot out the rising action, climax, and falling action and resolution for your myth/story. **Clearly explain how the event you chose is the climax, as well as what type of conclusion your story will demonstrate.**

|  |  |
| --- | --- |
| **Rising Action** |  |
| **Climax** |  |
| **Falling Action** |  |
| **Resolution** |  |

Now that you have organized your story into each of the five components of a narrative story, you are ready to take all of these points and put them together to create your final masterpiece!

Appendix 17

Ten Years Later….

In groups of four or five you will be required to write a short story about a meeting between Mrs. Jones and Roger ten years after first encountering each other that night on the sidewalk. The story should be no more than one page long. The following class period your group will be asked to present your short story to the class. You will also have to hand in this sheet to the teacher along with the short story your group has written.

Each member of your group will be in charge of a part of this process. Please write the group members name beside the role they filled. More than one person can be in each role:

Writer:

Checking grammar:

Checking structure of the short story:

Elements of short story:

Presentation manager:

**Checklist:**

□ the story is free of spelling and grammatical errors

□ the story includes both Mrs. Jones and Roger

□ the story is written in third person limited



□ the story includes elements of the short story:

□ setting

□ characters

□ plot

□ point of view

□ symbols and themes

□ there is dialogue included in the story

□ the story is one page in length

Appendix 18

Exit Card 

Things I enjoyed about writing the short story:

1.

2.

What I learned about my writing style:

How I would change this activity: